

JORGE MARTINEZ ZARATE

MI PRIMER LIBRO DE GUITARRA

RICORDI

BA 11940

JORGE MARTINEZ ZARATE

Profesor titular de Guitarra en el
Instituto Superior de Música de la Universidad Nacional del Litoral (Santa Fe)

MI PRIMER LIBRO DE GUITARRA

Técnica, Estudios y Obras
para una y dos guitarras



RICORDI AMERICANA
SOCIEDAD ANONIMA EDITORIAL Y COMERCIAL
buenos aires

© Copyright 1961 by RICORDI AMERICANA S. A. E. C. - Buenos Aires.
RICORDI AMERICANA S. A. E. C. Buenos Aires. Unicos editores para todos los países.
Todos los derechos de edición, ejecución, difusión, adaptación y reproducción están reservados.
Queda hecho el depósito que establece la Ley 11.723.

PROLOGO

Una verdadera educación musical ha de tener ante todo, valor humano, y ha de despertar y desarrollar la sensibilidad estética del niño.

La educación instrumental sólo cumplirá su objeto si es puesta al servicio de una auténtica educación musical. Para ello, toda buena técnica debe estar basada en la musicalidad.

La nueva concepción pedagógica musical infantil, exige un nuevo camino, más amplio y más ameno, y no por eso, menos formal y lógico.

En este libro, el trabajo a realizarse está técnicamente ordenado; cada nuevo elemento teórico es presentado en forma de enunciado sintético, y luego tratado como técnica, estudio o pequeña obra.

Desde las series preparatorias se han incluido algunos estudios y obras a dos guitarras. En todos los casos ambas partes pueden y deben ser estudiadas por el alumno, ya que presentan un mismo nivel técnico. Así podrá alternar su ejecución con sus condiscípulos o maestro. No debemos olvidar la importancia que la música de cámara tiene en la formación integral del futuro músico, y que su práctica resulta apasionante y estimula vivamente al niño.

Hacer que el niño se interese y ame la guitarra, y sobre todo, la música, es la finalidad de este libro. Más tarde, podrá abordar el estudio de los clásicos métodos de guitarra, y lo hará con un bagaje de conocimientos y una formación musical más amplia y moderna.

NOTA A LA NUEVA EDICION

Antes de editar el segundo libro, que continuará esta obra, se ha querido desarrollar con mayor amplitud algunos de los elementos de estudio que integran este primer libro.

Se ofrece así una ejercitación más completa, que servirá para afianzar los conocimientos musicales elementales y resolver mejor los problemas técnicos básicos.

EL AUTOR

JORGE MARTINEZ ZARATE

MI PRIMER LIBRO DE GUITARRA

Técnica, Estudios y Obras para una y dos guitarras.

SERIES PREPARATORIAS

Valores: $\circ = \rho \rho = \rho \rho \rho \rho$

Compás: $C = \frac{4}{4} = \rho = \rho \rho \rho \rho$

Cuerdas al aire: (0)

1a. Serie

1

2

3

4

5

2) *i* *m* *a*
1) *p* *i* *m*

6

2) *a* *m* *a* *m* *i*
1) *i* *m* *i* *m* *a*

7

4) *a* *m*
3) *m* *i*
2) *m* *a*
1) *i* *m*

8

2) *i* *m* *a*
1) *p* *i* *m*

9

2) *p* *m* *i*
1) *p* *i* *m*

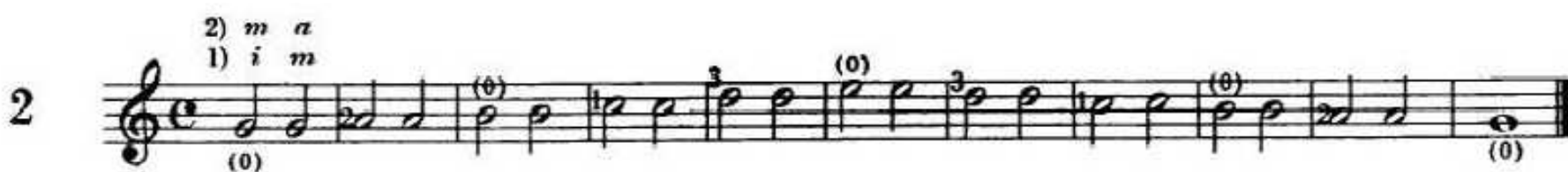
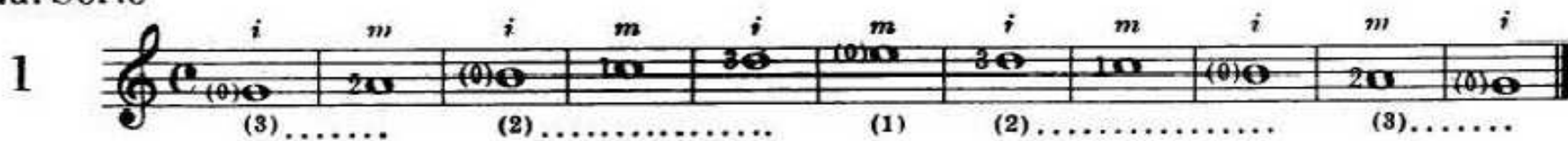
10

4) *p* *a* *m* *i*
3) *p* *i* *m* *a*
2) *p* *m* *i* *m*
1) *p* *i* *m* *i*

MELODIAS APLICADAS



2a. Serie





MELODIAS APLICADAS

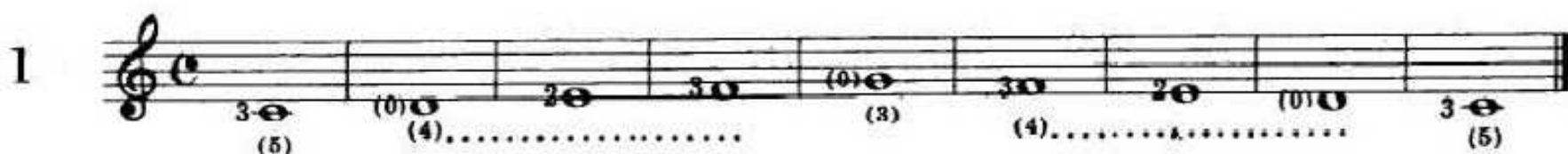




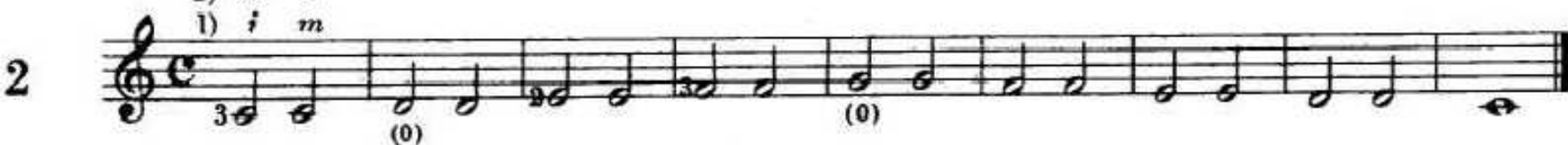
Silencio de blanca Silencio de negra



3a. Serie



4) a m
3) m i
2) m a
1) i m



4) a m i m
3) i m a m
2) m a m a
1) i m i m

3

4

5

6

7

8

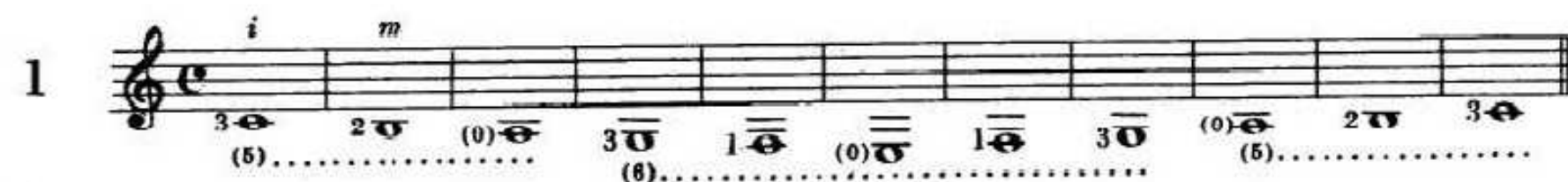
MELODIAS APLICADAS

8

9



4a. Serie



- 4) a m
3) m i
2) m a
1) i m



4) *a m i m*
 3) *i m a m*
 2) *m a m a*
 1) *i m i m*



MELODIAS APLICADAS

8 *m i* *m i m i m i m i m*

9 *i m*

10 *i m i m a i m* *i m a i m*

11 *i m i m i m a i m* *i m a*

a m i *m i m i m*

12 *i m i m i m a i m i m*

i m i m i m i m i m

5a. Serie

1

2

3

4

5

6

7

MELODÍAS APLICADAS

Compás $\frac{3}{4} = \underline{\underline{\underline{\text{p}} \text{p}} \text{p}}$ Puntillo $\text{p} \cdot = \text{p} + \text{p} = \text{p} + \text{p} + \text{p}$



SE VA, SE VA LA BARCA - dos guitarras-

(Anacrusa y ligadura de prolongación)

1a. guitarra



2a. guitarra



11^{a)} 1a. guitarra

11^{b)} 2a. guitarra

12^{a)} 1a. guitarra

12^{b)} 2a. guitarra

13^a)
1a. guitarra13^b)
2a. guitarra

Exercise 13 consists of two staves. The first staff (1a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes corresponding to the letters i, m, i, m, i, m, a, m, a, i, m, i, m, a, i, m. The second staff (2a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a bass line with notes corresponding to the letters m, i, m, i, m, i, m, i, p, p, i, m. Fingering numbers (1, 2, 3, 0) are indicated below the notes.

14^a)
1a. guitarra14^b)
2a. guitarra

Exercise 14 consists of two staves. The first staff (1a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes corresponding to the letters m, i, m, i, m, p, i, m, i, m, i, m, i, m, i, m, a. The second staff (2a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a bass line with notes corresponding to the letters m, p, p, i, m, i, m, e, m, a, i, m, i, m, p, i, a, m, i, m. Fingering numbers (1, 2, 3, 0) are indicated below the notes.

15^a)
1a. guitarra15^b)
2a. guitarra

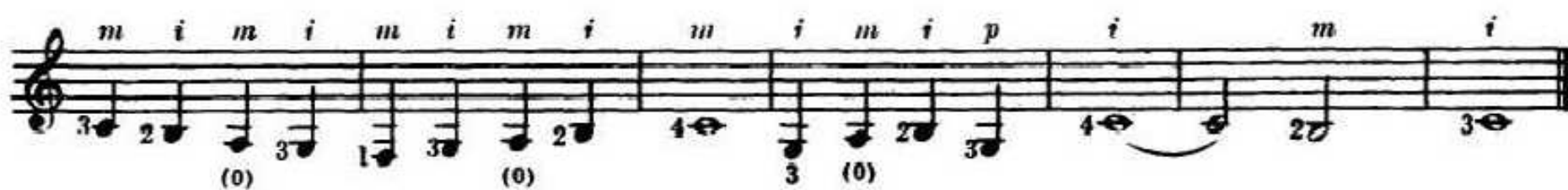
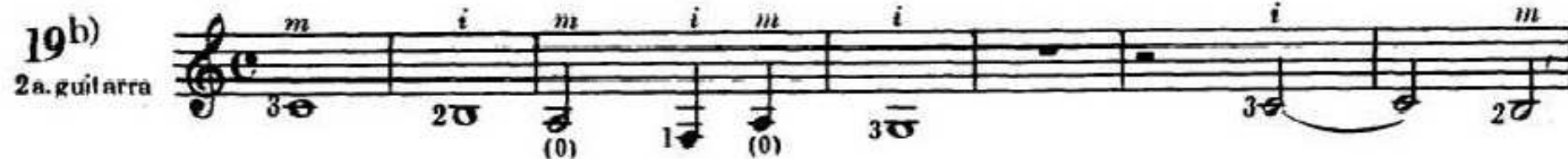
Exercise 15 consists of two staves. The first staff (1a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes corresponding to the letters m, i, m, i, m, a, m, a, m, i, p, a, m, i. The second staff (2a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a bass line with notes corresponding to the letters i, m, i, m, i, p, m, i, m, i, m, i, p, i, m, p, p. Fingering numbers (1, 2, 3, 0) are indicated below the notes.

16^a)
1a. guitarra16^b)
2a. guitarra

Exercise 16 consists of two staves. The first staff (1a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes corresponding to the letters i, m, a, m, a, m, i, m, a, m, a, i, m, i, m. The second staff (2a. guitarra) has a treble clef and a key signature of one sharp (F#). It contains a bass line with notes corresponding to the letters i, m, i, m, m, i, m, i, m, a, i, m. Fingering numbers (1, 2, 3, 0) are indicated below the notes. Above the first staff, there is a section labeled "Silencio de redonda" with a whole rest symbol.

19a)

1a. guitarra



20a)

1a. guitarra



20b)

2a. guitarra



BA 11940

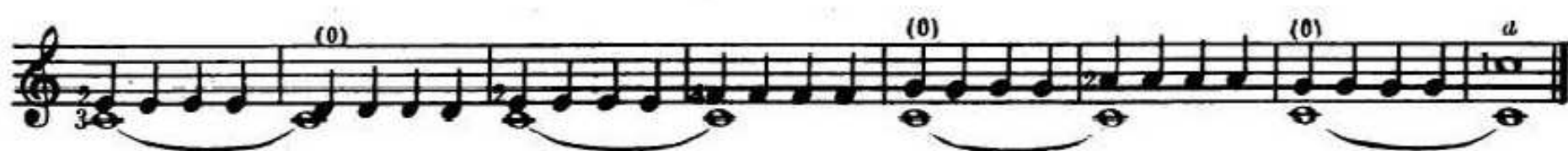
5

6

7

8

Cuatro estudios para la independencia de los dedos



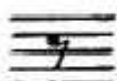
13

Exercise 13 consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains a series of notes with fingerings (i, m, a, m) and dynamics (p). The second staff continues the exercise with similar notation, including fingerings (i, m, a, m) and dynamics (p).

OH, ESTRASBURGO!

(CANCION ALEMANA)

Silencio de corchea



14

Exercise 14 consists of three staves of music. The first staff begins with a treble clef and a common time signature. It contains a series of notes with fingerings (i, m, a, m) and dynamics (p). The second and third staves continue the exercise with similar notation, including fingerings (i, m, a, m) and dynamics (p).

Acordes de tres sonidos

(Práctica en seis fórmulas)

15

Exercise 15 consists of six staves of music, each labeled with a formula (Fórmula 1, F. 2, F. 3, F. 4, F. 5, F. 6). Each staff contains a series of chords with fingerings (i, m, a, m) and dynamics (p). The exercise is divided into six staves, each labeled with a formula (Fórmula 1, F. 2, F. 3, F. 4, F. 5, F. 6).

Corales 2-3 veces

BA 11940

Corales 2-3 veces

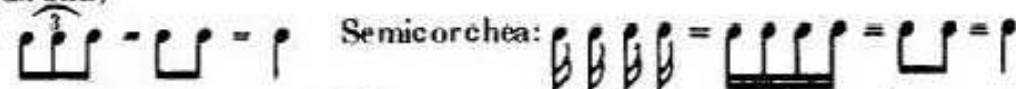
BA 11940

Fórmulas con cuerdas al aire

(Repetir varias veces cada una)

Valor irregular: Tresillo

Semicorchea:



19

2) *i m a*
1) *p i m*

p p i m a

p m i

p p a m i

4) *p a m*
3) *p m a*
2) *p m i*
1) *p i m*

6) *p a m i*
5) *p i m a*
4) *p a m a*
3) *p m i m*
2) *p m i m*
1) *p i m i*

4) *p a m*
3) *p m i*
2) *p m a*
1) *p i m*

6) *p a m i*
5) *p i m a*
4) *p a m a*
3) *p m i m*
2) *p m i m*
1) *p i m i*

Estudio a dos guitarras

1a. guitarra

20a)

2a. guitarra

20b)

21)

Acordes de cuatro sonidos

(Práctica en seis fórmulas)

22

F.1 F.2 F.3 F.4 F.5 F.6

p i m i p

p i m i a

p i m i a

p i m i a

p i m i a

p i m i a

Escala cromática

Alteración ascendente simple #

23

i m i m

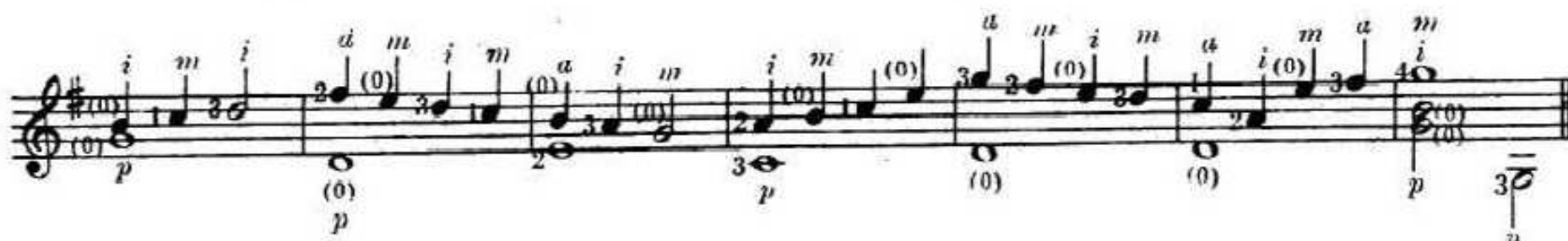
24

2) *a m a m a m a m a*
1) *i m i m i m i m i*

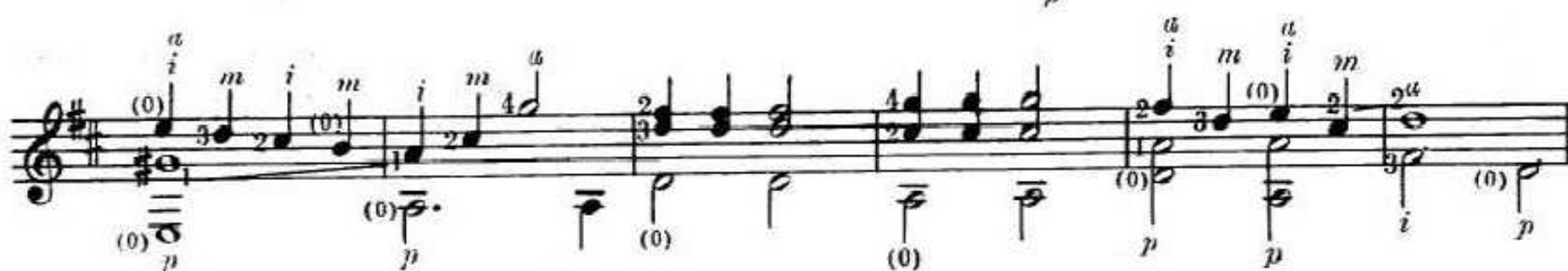
25

4) *a m a m a m*
3) *m i m i m i*
2) *m a m a m a*
1) *i m i m i m*

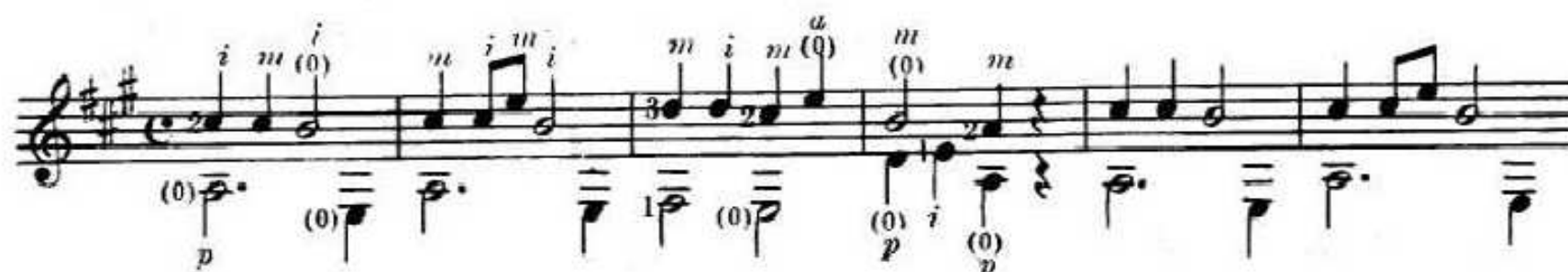
26



27



28



29



J.S. BACH (1685-1750)

MINUETTO (para dos guitarras)

Matices: *p*-*mf*-*f* Reguladores < >

la. guitarra

30

2a. guitarra

a i m i m a i m a i m i m a i p i m i m i m i m i m i m i a m

p *mf* *f*

a m i m i

mf *p*

a i m i m a i m i m a i m a m i m i p m i m i m a m i m p i m

mf *p*

a i m i a i m i a m i m i m i m i m a m i m a i m i

p *f*

BA 11940

Estudio a dos guitarras

1a. guitarra

31^a

1a. guitarra

2a. guitarra

31^b

2a. guitarra

HOGAR, DULCE HOGAR

(CANCION INGLESA)

32

Escala cromática

Alteración descendente simple b

33

34

35

36

p i m i a i m i p i m i a i m i

BA 119 10

J. G. WITTHAUER (1750-1802)

ALLEGRETTO

1a. guitarra

37

2a. guitarra

J. CH. F. BACH (1732-1795)

DANZA

1a. guitarra

38

2a. guitarra

BRILLA, BRILLA ESTRELLITA!

(CANCION INFANTIL)

39

Two staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. There are fingerings (1, 2, 3, 4) and dynamic markings (p) throughout.

FRAY SANTIAGO

(CANCION INFANTIL)

40

Two staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. There are fingerings (1, 2, 3, 4) and dynamic markings (p) throughout.

LLEGO NAVIDAD

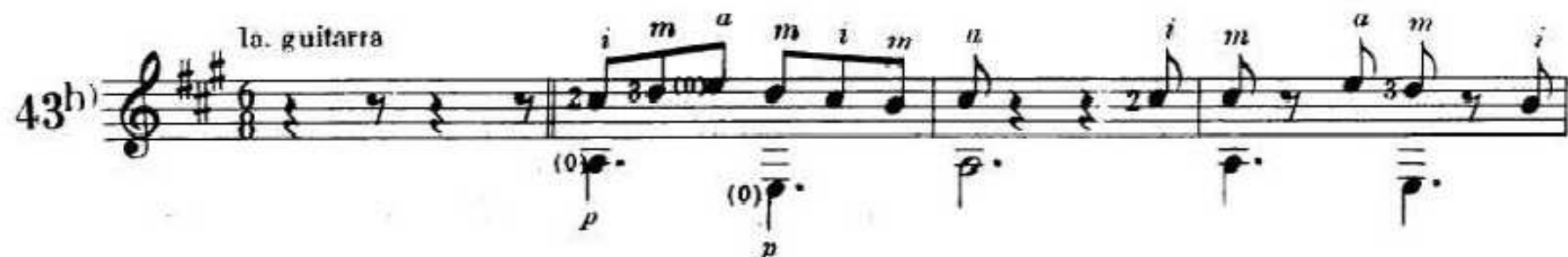
(Del siglo XVIII)

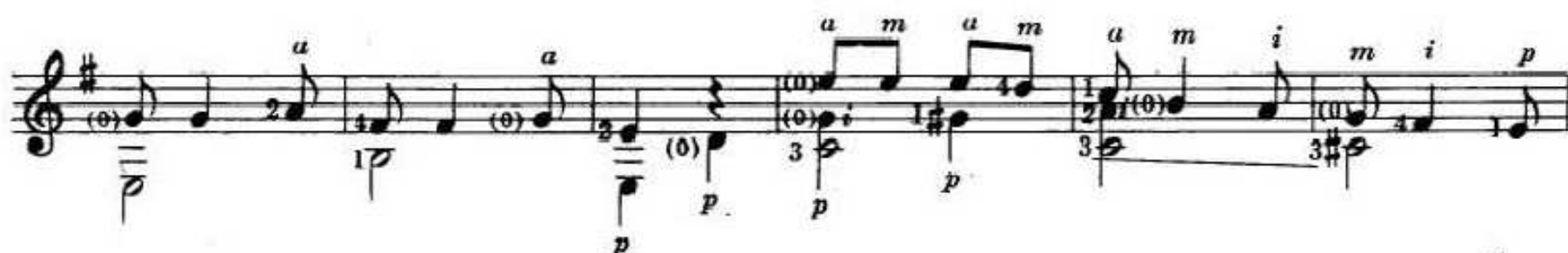
41

Four staves of music in 2/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes. The accompaniment consists of chords and single notes. There are fingerings (1, 2, 3, 4) and dynamic markings (p) throughout.

CUATRO RONDAS INFANTILES - dos guitarras-

Compás compuesto: $\frac{6}{8} = \frac{6}{8} = \text{guitarra} = \text{p} \cdot \text{p} \cdot \text{p} \cdot$ 





CIELO, CIELO

(NEGRO ESPIRITUAL)



Combinaciones rítmicas con cuerdas al aire

50

Exercise 50 consists of six staves of musical notation. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains vocalizations 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'a' above the notes. The notation includes eighth and sixteenth notes, with several triplets indicated by a '3' in a circle. The second staff continues the pattern with 'a', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', 'm'. The third staff has 'i', 'm' above the notes. The fourth staff has 'm', 'i', 'm', 'i' above the notes. The fifth staff has 'm', 'i' above the notes. The sixth staff has 'm', 'i' above the notes. The exercise concludes with a double bar line and a repeat sign.

1/2 Ceja

(Práctica en seis fórmulas)

51

Exercise 51 shows six formulas (F. 1 to F. 6) for 1/2 C.1. Each formula is a short musical phrase in 2/4 time, starting with a treble clef and a key signature of one flat. The formulas are: F. 1: 1/2 C.1; F. 2: 1/2 C.1; F. 3: 1/2 C.1; F. 4: 1/2 C.1; F. 5: 1/2 C.1; F. 6: 1/2 C.1. The notation includes eighth and sixteenth notes, with triplets indicated by a '3' in a circle.

Fórmula 1 F. 2 F. 3 F. 4 F. 5 F. 6

This block shows the musical notation for formulas 1 through 6. Each formula is a short musical phrase in 2/4 time, starting with a treble clef and a key signature of one flat. The formulas are: F. 1: 1/2 C.1; F. 2: 1/2 C.1; F. 3: 1/2 C.1; F. 4: 1/2 C.1; F. 5: 1/2 C.1; F. 6: 1/2 C.1. The notation includes eighth and sixteenth notes, with triplets indicated by a '3' in a circle. The formulas are labeled with 'm', 'i', 'a' above the notes.

Estudio para la 1/2 Ceja Calderón: ☺

52

1/2 C.1 *m a* (0) *p*

1/2 C.1 *a m i m i* *p*

1/2 C.1 *m a m i m* *p*

1/2 C.1 *m i* (0) *p*

1/2 C.1 *a m* *p*

1/2 C.1 *a m* *p*

rall. *a tempo*

Ceja entera

(Práctica en nueve fórmulas)

53

C.1 *a m* (0) *p*

C.1 *m a* (0) *p*

C.3 *m a m i m i* *p*

C.1 *m a m i m* *p*

C.1 *m a m i m* *p*

C.1 *m a m i m* *p*

C.1 *m a m i m* *p*

F.1 C.1 *a m i* *p*

F.2 C.1 *m a i* *p*

F.3 C.1 *m a i* *p*

F.4 C.1 *a m i a* *p*

F.5 C.1 *i m i a* *p*

F.6 C.1 *a m i m a m i* *p*

F.7 *m a m i* *p*

F.8 *m a m i* *p*

F.9 *m a m a* *p*

BA 11940

The musical score for 'The Rose Tree' is presented in three systems, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written in the treble staff, and the bass line is in the bass staff. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and accents. The score includes various musical notations such as slurs, ties, and repeat signs. The first system starts with a treble staff measure containing a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a bass staff measure with a quarter note G3, an eighth note F3, and a quarter note E3. The second system continues the melody with a treble staff measure containing a quarter note D5, an eighth note C5, and a quarter note Bb4, followed by a bass staff measure with a quarter note D3, an eighth note C3, and a quarter note Bb2. The third system concludes the piece with a treble staff measure containing a quarter note A4, an eighth note G4, and a quarter note F4, followed by a bass staff measure with a quarter note A2, an eighth note G2, and a quarter note F2. The score is labeled with measure numbers 54, 55, and 56.

Armónicos simples

(Realizarlos en Cajas 12, 9, 7 y 5)

35 *12 arm.(hasta fin)*

The musical score for measure 35 is written on a single staff in treble clef with a common time signature (C). The key signature has one flat (B-flat). The measure contains a sequence of notes and rests, with some notes marked with a circled '0' indicating a natural or zero fret. The notation includes a double bar line at the end of the measure.

J. BRAHMS (1833-1897)

CANCION DE CUNA

[illegible]

TECNICA DE LOS LIGADOS

Ligados ascendentes





Ligados descendentes





Ligados ascendentes y descendentes

69 *i m i m*

The musical score for exercise 69 consists of three staves. The first staff begins with the letters 'i m i m' above the notes. It contains two measures of music, each with a treble clef and a key signature of one flat. The notes are connected by slurs, and there are various fingerings indicated by numbers 1 through 4. The second staff continues the melody with similar slurs and fingerings. The third staff also continues the melody, ending with a double bar line. The overall style is that of a technical exercise for a string instrument, focusing on ascending and descending runs.

Notas en 2a. y 3a. posición

70

i m i m i

71

i m i m i m i m a m i m i m i m



2a. guitarra

Andante

C. GLUCK (1714-1787)

2a. guitarra

Moderato

J. SCHEIN (1586-1630)

2a. guitarra

BA 11940

J.S. BACH

ARIA EN RE MENOR

la. guitarra

Andante

C. GLUCK

CANCION

la. guitarra

Moderato

The first staff of music is in 6/8 time and begins with a treble clef. The melody consists of eighth and sixteenth notes. Above the staff, the lyrics 'i m i m i m u i p i m i m i m u' are written. Below the staff, the dynamics 'p' and 'mp' are indicated. The staff ends with a double bar line and a '(2)' below it, indicating a repeat.

J. SCHEIN

CORAL

1a. guitara

The first system of the musical score is written on a single treble clef staff. It begins with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, with some notes beamed together. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. Dynamic markings include *p* (piano) and *m* (mezzo-forte). There are also slurs and accents over certain notes.

[illegible]

R. SCHUMANN (1810-1856)

PEQUEÑA CANCION (para dos guitarras)

2a. guitarra

Non presto

[illegible]

R. SCHUMANN

EL PRIMER DOLOR (para dos guitarras)

2а. guitarra

Non presto

2nd guitar

Non presto

p *p* *p* *m i m* *m i m* *i m* *i a p*

i m i p i p

m a m i *i m i p* *m i m i* *i m i*

cresc. *un poco meno* *a tempo*

m i m i m i m i m p i p

f *p* *p* *f* *p* *p* *p* *p* *p* *p*

BA 11940

F. MENDELSSOHN (1809-1847)

CAÑCIÓN DE NAVIDAD (para dos guitarras)

2a. guitarra

Andante

The image displays a musical score for a piece titled "Andante" by Franz Liszt. The score is written for piano and consists of four staves of music. The tempo is marked "Andante" at the top left. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, f). Fingering numbers (1-4) are provided for many notes. The music is characterized by its flowing, arpeggiated texture and expressive dynamics.

F. GRÜBER (1787-1863)

NOCHE DE PAZ (para dos guitarras)

2a. guitarra

Andante

The image displays a musical score for a piece titled "Andante". The key signature is G major (two sharps: F# and C#), and the time signature is 6/8. The tempo is marked "Andante". The score is written for a voice part and a piano accompaniment.

Vocal Line:

- The melody is written in a treble clef.
- Lyrics are placed above the notes: *m i m i a m i m i a m i m i a m i m i*.
- The melody consists of eighth and quarter notes, with some rests.

Piano Accompaniment:

- The accompaniment is written in a treble clef.
- It features a steady eighth-note bass line, often with a (0) indicating a whole rest for the left hand.
- Accents (*p*) are placed under various notes in the accompaniment.
- There are some triplets and sixteenth-note figures.

Performance Markings:

- Tempo: *Andante*
- Dynamic: *p* (piano)
- Articulation: Accents, slurs, and breath marks (vertical lines) are used throughout.

Page Information:

BA 11940 *p*

(CANCION ANONIMA GUATEMALTECA)

Moderato

TUTÚ MARAMBÁ

(CANCION ANONIMA BRASILEÑA)

Andante

The image displays a musical score for a piece titled "Andante". The score is written on four staves, each containing musical notation. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Andante". The notation includes various note values (eighth, sixteenth, and quarter notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is a single melodic line, likely for a piano. The first staff begins with a treble clef and a key signature of one sharp. The tempo "Andante" is written above the first staff. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is a single melodic line, likely for a piano. The first staff begins with a treble clef and a key signature of one sharp. The tempo "Andante" is written above the first staff. The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

ESTA NOCHE SERENA

(CANCION ANONIMA VENEZOLANA)

Moderato

The image displays a musical score for the song "The Rose Tree" by J. S. Zerkow. The score is written for voice and guitar. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Moderato".

The score consists of four systems of music. Each system includes a vocal line (treble clef) and a guitar line (treble clef). The vocal line is written in a simplified notation style, using letters (i, m, a) and numbers (1, 2, 3, 4) to indicate pitch and rhythm. The guitar line is written in standard notation, including chords, single notes, and fingerings. The guitar line is marked with a "C. 2" (Capo 2) instruction at the beginning of each system. The score concludes with a double bar line and the marking "arm. 12".

DOS PALOMITAS

(YARAVI TRADICIONAL)

J. MARTINEZ ZARATE
VIDALITA

Lento

1a. vez
C.1

2a. vez
C.2

C.3

1a. vez

2a. vez
C.4

C.5

arm. 12

poco rall.

f, *mf*, *p*

